

J. W. Moore

January 20, 1965

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

At the rate I have been travelling during the past month, I feel that I could have been included in your BIRD exhibition. This morning I returned from Chicago - preceded by a flight to and from San Francisco and before that a holiday excursion to the Virgin Islands. Now I intend to stay put for awhile.

I am pleased that your exhibition was a success and hope that it is as well received in Little Rock. Incidentally, if you have copies or stats of reviews in the various publications, I would be most grateful for these as we try to maintain a complete record in connection with shows with which we participate with a number of items.

We have just received - a few days ago to be exact - the PEACOCK TRADE SIGN and the WOODEN ROOSTER by Wilhelm Schimmel, both of which were damaged as reported by your registrar previously. I was very much shocked when I examined the latter, as it left here in excellent condition and when delivered to us was so badly damaged that I was horrified. Whether this occurred in packing I cannot guess, of course, but since Schimmel is noted not only for his carving, but for his polychrome as well, I really don't know what we can do about it, as any repainting will make it valueless. May I suggest that you report it - if you have not already done so - to your insurance broker, so that he may arrange to have it examined here at the Gallery and register the claim. The PEACOCK, I believe, can be repaired by one of our employees and we will let the matter ride on that. Frankly, I'm not very happy about having the Moores go through an additional packing and unpacking process and will let you know about Arkansas later. As you may have noted from the photographs, the bronze figures are mounted on wood and any jiggling in packing and transportation may cause trouble. I hate to sound like a spoilsport, but during the last few years we have had so much art damaged that I am not enthusiastic about shipping works of art. I'm sure you will understand.

And so, my very best wishes for a successful exhibition. Have fun.

As ever,

EOR/tm

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63180

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

January 21, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Down Town Gallery
52 East 51st Street
New York, New York

Dear Edith:

Sometime in the late 1940's or early 1950's Washington University purchased from you a painting by Arthur Dove, SEA AND SAND, 29 $\frac{1}{4}$ x 38-3/4 inches. I am in the process of compiling a catalogue of the collections, and in the absence of any records, I should like to have as much information as possible in regard to the picture. We have no record of the date of composition, the date of purchase from you, and whether it had been exhibited or reproduced anywhere prior to its inclusion in the Washington University collections. Any information you can give me would be very much appreciated.

With kind regards, I am

Yours sincerely,

Bill

William N. Eisendrath, Jr.
Curator of the Collections
Assistant Professor,
History of Art

WNE:hj

*Sand and Sea 1944
Oil + Sand*

*Dove Show American Place 5/45-6/45
Washington University 2/52 (purchased)
Dove Show - White Museum, Cornell University 10/54
Milwaukee Art ~~Museum~~ Center "10 Americans" 9/61-11/61*

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January 29, 1965

Mr. D. Scott Taylor
Dos Pueblos Hall Apt. 310
705 Camino del Sur
Goleta, California 93017

Dear Mr. Taylor:

Thank you for your letter.

Much as we would like to be of assistance to you, I regret to say that no print was ever made of Charles Sheeler's painting WIND, SEA AND SAIL.

We do appreciate your interest in the work of this very important artist.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

not to publishing information regarding sales transactions.
Sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. JAMES F. MORGAN, JR.
BLEECKER, KAUAI
HAWAII

January 21, 1965

Dear Mrs. Halpert,

Indeed we are interested in Isami Doi's painting of Kauai Canyons. We are just choking over the price. We also wonder how much it would cost to get it back here. We also wish that we had had a chance to hang it in our room before it got sent to you. We saw it in his house last March, but it was almost on its way to you then, so we didn't have the time to hang it.

We went to see Isami the other night hoping he might have something else to show us, but the slides he showed us were mostly of paintings already sold. Mr. Morgan would like a painting for his office too.

I just don't know what to say. We are unclear in our own minds just what to do. We would like to be sure that Kauai Canyons was right for the room before we put out that kind of money, and yet we know it is not practical to have you send it back just to try. So there we are. What shall we do? Maybe we just need you to convince us? Do you have any other suggestions?

Sincerely yours,

Lila Morgan

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

January 25, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

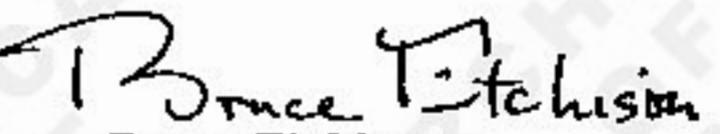
Dear Mrs. Halpert:

During September-October of 1965, the Abby Aldrich Rockefeller Folk Art Collection will open its fall season with an exhibition of the carvings of Wilhelm Schimmel and Aaron Mountz. It is our intention to make this exhibit as complete as possible by amassing as many of the works of these men as practicable. In order to properly document the show, a catalogue will be prepared by Dr. Milton E. Flower, well-known author and authority on Schimmel-Mountz carvings.

I am sure you have handled many items by these artists and wonder if you could suggest any contacts for me to pursue for the forthcoming exhibition. The Folk Art Collection would, of course, assume all costs including packing, transportation and insurance for wall to wall coverage while the items are in our custody.

I look forward to receiving your reply and will appreciate any help you can give us.

Sincerely yours,


Bruce Etchison
Director

*Anshurst
Grebham*

Both have a smattering of Spanish and are proficient in several other languages. In addition, they are equally attractive and have great charm, etc.

A letter from you to your friend in Lima would be most welcome to them. They are leaving shortly for Lima. Therefore, I would suggest that a copy of your letter and the address of your friend be placed in care of the Gallery. I will forward it to Robert as soon as he reaches his destination. All three of us will be most grateful to you.

After clearing away all the prints, I felt rather sad that you have almost completed your work here. I will miss you greatly. I hope to see you from time to time nevertheless.

With fond regards,

I hope it's still news before this batch I need even advice about things and
equal I , received , nothing but in addition information about between now that
the problem , as we know them and didn't feel I think a lot more like now
-that they had , with pride over at Lutzenburg road around I , who , either and
especially below I don't know , was very nervous itself a red tree and enough
one has off however who carried a lot of , now that I am , even more than a
ms I) survived etc now available I , received , von Elly and new award seven
advertising a (edit odd "relics" I 's one has brought up at first probably
would most likely - edit same edit its notice , mentioned in writing when
, especially now the problem , I would know I , and immediately
most probably because this arises in connection with Elly now I
I as , has been set off from also the day , except what will (yes) a "youth"
-that you no longer will not be able to tell I , another one I have no idea
-because from your part that another you Elly needs that it can be as , also
, that you will probably resemble me old now that the you of age

I am not going to say anything about the first part of the sentence, because I think it's clear what's happening there. The second part, however, is more interesting. In this part, the verb 'to go' is used as a verb of motion, which means it's used to indicate movement from one place to another. This is a common use of the verb 'to go' in English, and it's also used in other languages like German and French.

oals has easily out (edowx lris) beatboxig ed ,emomtrew& ts effw
·edovv exaliv adj to? swetwet hood [arrows strow

-ja kia esentä liik tieto s. jossa ,väljäteviin olosuhteet kehittivät eivätkä siitä riittävät ja se tuo yhteyden jatkuviin ,eläinten ja yhteisöiden olosuhteisiin ja kehitykseen.

Mrs. David B. Goldenson
215 D Hillcrest Manor
Utica, New York 13501

Reference to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Remit No.

January 27th 1965

Miss Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Miss Halpert:

I am interested in acquiring a reproduction of a painting or lithograph
by Ben Shahn. Please send me a catalogue or listing of prints or paintings
available.

Thank you.

Sincerely,

Mrs. David B. Goldenson

DOL

WASHINGTON UNIVERSITY



ST. LOUIS MO, MISSOURI

FORSYTH HOUSES PROGRAM

January 25, 1965

Downtown Gallery
32 East 51st Street
New York, New York

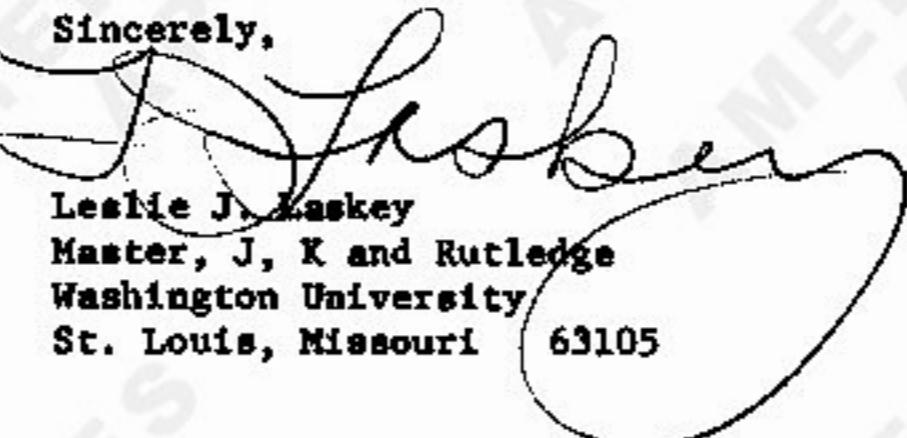
ref to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Sir:

We are interested in being placed on your mailing list for brochures and posters, making available to the resident students the kind of graphic work you produce as an aid to our educational and cultural environment. I deem it important that in the milieu of the university, the visual world has an integral and therefore valuable place.

We shall be extremely grateful for your help and consideration.

Sincerely,


Leslie J. Maskey
Master, J. K and Rutledge
Washington University
St. Louis, Missouri 63105

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January 23, 1965

Mrs. Edward L. Watson
Country Art Gallery
Westbury, L.I., New York

Dear Mrs. Watson:

On my return from Chicago I found your very nice letter together with a check. A receipted invoice is now enclosed.

I, too, deeply regret having missed the exhibition in Westbury, but as I advised you at the time it was impossible for me to travel just then because of illness, which incidentally, continued for quite an extensive period. Finally I went off on a Caribbean cruise - a most pleasant and restful experience - returning in good health and excellent spirits.

When you are next in town, won't you drop in, as it would be nice to see you again.

Sincerely yours,

EON/tm

January 23, 1965

Mme. Ninon Grilichess
Galerie Coard
36 Avenue Matignon
Paris 8, France

Dear Mme. Grilichess:

Thank you for your very kind letter. It is always a pleasure to hear from you.

The invitation cards arrived several days ago and I am communicating with the various publications in the hope that the American press in Paris will review the Mattner exhibition.

Unfortunately, I find that it will be impossible for me to attend the show. I have finally signed the lease for the new quarters and, because I have to leave these premises in a relatively short time, I have to remain here every moment to supervise the rebuilding of the new gallery space, working with the architect and with the contractor. While in the past one could trust both, it is impossible to do so now as no one can be trusted to assume responsibility. Since this will be a very costly operation and I do want the work done properly, I don't dare to leave New York.

After a lengthy illness, partially based on the problems involved in finding an ideal place, I took a short vacation and am beginning to feel almost human, but the doctor insists that I cannot undertake a hurried trip at this time. I am sure the exhibition will be a great success and wish you and Abe great luck with it.

Please save any clippings of the reviews as I am naturally most eager to hear all the news.

As soon as I get settled in the new quarters I will be in a better position to discuss the specific dates of the Ottawa exhibition. As a matter of fact, I expect to be in Europe in July since the Gallery is closed during that month and August and we will be well settled by that time. We are arranging an exhibition of The Downtown Gallery artists in London during July and since it is my vacation period, I will probably fly to London and from there to Paris, advising you well in advance when I plan to call on you.

Meanwhile, my best regards and wishes for a great success.

Sincerely yours,

BON/tm

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE
LONDON WI

TELEPHONE: MAYFAIR 1159 · TELEGRAMS: AUDAX AUDLEY LONDON · CABLES: AUDAX LONDONWI

NEB/JCO

22nd January, 1965

Mrs. Edith Halpert,
Director,
The Downtown Gallery
32 East 51st Street,
New York, 22, U.S.A.

Dear Mrs. Halpert,

I told you that publicity has to be done in this country well in advance, and I am sorry to bother you about the details of the show so early.

About two days ago I gave John Russell, the art critic of the "Sunday Times", our exhibition programme for the next nine months. He has written to me saying that he is particularly interested in our show, "Six decades of American art", and wants information urgently, as he is going to write it up in the June number of "Art in America". I have sent him the names of the people exhibiting together with their dates of birth and death, but it would be most helpful if you could let me have as soon as possible some short biographical details and some photographs of the pictures we will be exhibiting. As you know, I have only a catalogue of your private collection and the catalogue of the Des Moines collection to work on at the moment.

With best regards,

Yours very sincerely,

Nicholas E. Brown

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January 20, 1965

Dr. John J. Mayers
37 Lawrence Park Crescent
Bronxville, New York

Dear Dr. Mayers:

Rather than void your invoice and make a new one, I have corrected our copies (#10534) to show that you have paid \$350. on account and have a balance due of only \$850.

Inasmuch as you have receipts for a total of \$350., you need only correct your own copy of the invoice and I'm an honest man again.

Sorry about the error and thanks for calling it to my attention.

Sincerely yours,

Tracy Miller

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January 26, 1965

Mr. Neil Reisner
156 Edgemont Drive
Scarsdale, New York

Dear Mr. Reisner:

Thanks very much for giving Mrs. Halpert the opportunity to see your John Marin watercolor. As Mrs. Halpert does not feel she wishes to handle the work, you may pick up the painting at your earliest convenience.

Thanks once again for letting us see this watercolor and in the meantime, all best wishes.

Sincerely,

ROBERT J. GRODE

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purchaser is living, it can be assumed that the information
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January 26, 1965

Mr. James Speyer
Curator of Contemporary Art
Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Speyer:

It was a great pleasure to see you and I hope that you will arrange
to lend us the John Storrs sculptures in your collection as well as
any other material you may have - a painting or drawing and any
spare catalogs of exhibitions of his work held at the Institute.
I can assure you that the latter will be returned to you in good
order if you have no extra copies in your files.

Your loans can either be included with the shipment Mrs. Booz is
arranging of the large group of sculpture which she is sending to
us very shortly. If you will let me know the valuation for insu-
rance, we will take care of this in advance - and if by any chance
you have a photograph I would be very glad to pay for several
prints.

While brief, my visit was most pleasurable. I was delighted to see
the American section of the new wing and was greatly impressed
with the handsome arrangement and grateful for your cordiality.

I hope that you will be in New York before the season ends, as it
will be a great pleasure for me to see you again.

Sincerely yours,

EQR/tm

cler to publishing information regarding sales transactions,
purchaser and responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Mrs. Halpert,

I wish to buy
the Ben Shahn painting
"It's no use to do any
more" for \$5500, less
10%.

Mary F. Williams

Jan. 29, 1965



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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, President

Alfred Zantzinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Fraser, Jr., Director and Secretary

January 29, 1965

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Miss Halpert:

Mr. Fraser has asked me to gather what information our records contain about John Storrs and his connection with the Academy, and to get this information to you as soon as possible.

John Storrs attended the Academy school in the year 1910-11 and his subjects were life drawing and life modeling. In 1911 he won the Edmund Stewardson Prize (\$100) for a "full length figure from life in the round" in a student competition.

He is not represented in the Academy's Permanent Collection in any media, and only once did he exhibit in the Annuals. This was in the 129th, in 1924, when two works were entered, one called "Seated Figure" and the other "Composition #7."

This appears to be all, but being a Mid-westerner his activities were no doubt centered in Chicago.

Sincerely,

Louise Wallman
Registrar



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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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January 29, 1965

Mrs. Edith Holpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Holpert:

Dr. Abram Kanof told me of his conversations with you regarding classes now being given in Museum Directorship.

We are very interested to know more about this in connection with our present efforts to find new people for the staff of the Jewish Museum.

Is there any literature on this program which you could send us, or any information we might be able to follow up in an effort to come in contact with young people who might be of interest to you?

Sincerely,

A handwritten signature in cursive script, appearing to read "David Finn".
David Finn

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 27, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York City

Dear Edith:

Will you kindly send me a photo of
the Aronson bronze, "The Singer," recently
purchased from you.

With kindest regards, I am

Sincerely,



JS:KB

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

A. Spiegelberg
41 Shadetree Rd.
Roslyn Hts, N.Y.

[THIS SIDE OF CARD IS FOR ADDRESS]



Mrs. Edith Gregor Halpert c/o
The Downtown Gallery
32 East 51st St.
New York, N.Y.

Secretariat d'organisation des expositions internationales de gravure

Sekretariat za organizacijo mednarodnih grafičnih razstav

Ljubljana
Tomšičeva ulica 31, 14
Jugoslavija

21-709

[Ljubljana, January 24, 1965]

Dear Sir,

The Sixth International Exhibition of Graphic Art is to be held in the Modern Gallery in Ljubljana from June 20th to September 19th 1965.

As in the previous exhibitions the sole criterium for entering is the quality of the submitted sheets regardless of style and technique, as stated by the enclosed Statute of the Exhibition. Only works of reproductive graphic art will be considered.

The Committee has sent special invitations to prominent artists to participate in the Sixth International Exhibition of Graphic Art. Yugoslav artists will participate in the exhibition under the same conditions as foreign artists.

The Committee has ruled that every artist can be represented in the exhibition by a maximum of three sheets, which cannot be of a date previous to 1963, i.e. to the Vth International Exhibition of Graphic Art in Ljubljana.

We invite you, dear Sir, to participate in the Sixth International Exhibition of Graphic Art. Please, let us know of your decision as soon as possible.

We would be very grateful if you would send your works (3 prints) before March 30th, 1965. This is necessary for the publication of an extensive illustrated catalogue. With your sheets we would also like to have the filled-in form, which is enclosed, giving us detailed information about the technique used in each sheet, as well as all relevant biographical data, all of which will be needed for the catalogue. Please send us the sheets as registered printed matter, as you have been doing so far, in cardboard tubes.

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January 26, 1965

Mr. Joseph T. Fraser, Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Joe:

I have just returned from Chicago - all awwitter. There I selected a large group of sculpture and several paintings, drawings and prints for a one-man exhibition of John Storrs. While there I discovered that he was one of your students - at the Pennsylvania Academy, some time between 1910 and 1912 or possibly earlier.

I'm writing to ascertain whether your records would indicate the specific dates, as we are eager to incorporate all the facts we can ascertain in our catalog. It has also occurred to me that somewhere along the line the Academy may have acquired one or more examples of his work in any of the media mentioned. If so, I would like to add this information as well.

I still think it would be a good idea to have an exhibition of all your ex-students who made good. It certainly would include some of the outstanding artists produced in America - or has this been done before?

As I am still waiting for some of the items to arrive from France and others from Chicago, we cannot determine the exact opening date, but of course as soon as we do we will send out the announcements and invitations to the opening. I hope you can arrange to be with us on that occasion. Meanwhile, my best regards.

Sincerely yours,

BOB/tm

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. John Rood, 1650 Dupont Avenue South, Minneapolis 5, Minnesota

We are spending Christmas in Washington
with the Mitchell family.

Saturday December 28th we fly to Tobago.
On our one day in New York, we would love to see you.

Cocktails

Friday, December 27th

5:30 to 7:30

Hotel Carlyle, New York

RSVP
c/o Hotel Carlyle

Dorothy and John

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purchaser is living, it can be assumed that the information
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BIBLIOTECA D'ARTE

P. ACCADEMIA DEI VIRTUOSI AL PANTHEON
PIAZZA DELLA CANCELLERIA 1 - ROMA

Rome, 29.1.65

To the Director
of the Downtown Gallery
32 East 51st Street

NEW YORK
N.Y.

Dear Sir,

I apply to your kindness to
ask you to send me for our Art Library two copies
of the catalogue of the exhibition "Kunijoshi"
(Dec. 1-24).

I beg you to excuse me and naturally
I remain at your disposal.

Awaiting a kind reply from you I thank
you very much in advance and with my best regards
I remain

Sincerely Yours
the Director of the Library

Giulio Anselmi
(Prof. Giulio Anselmi)



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A DIVISION OF McGRAW-HILL, INC.

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*R6. info wanted
Re chart photo for
book record*

WEBSTER DIVISION

January 26, 1965

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Attention: Mr. Tracy Miller

Dear Mr. Miller:

Enclosed please find a Xerox copy of the painting The Night Class
by Max Weber as you requested in your letter of January 23, 1965.

We trust this will be of assistance to you in trying to locate it.

Thank you.

Sincerely yours,

John Rothermich

John Rothermich
English Editor
Webster Division

JR:rbh

rrw.

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purchaser is living, it can be assumed that the information
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1/30/65

There is no painting in
the photo book that
coincides with this.

rg

Tracy - do you want
to drop him a note
saying we still have
no record of it?

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CONSOLIDATED EDISON COMPANY OF NEW YORK, Inc.

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NEW YORK, N. Y. 10009

**CUSTOMER ACCOUNTING
DEPARTMENT**

YOUR ACCOUNT NUMBER

46-0602-0040-001

January 27, 1965

Deposit Amount
\$ 20.00

Mrs E Halpert
32 E 51st Street
New York 22 N Y

**Will you please deposit with us the amount shown above
as security on your account?**

Your payment may be made by mail, or at any of our
District Offices. Of course, we'll pay interest on
your deposit as provided by law.

Please return this letter with your remittance. A
deposit receipt will be issued to you immediately, in
the name as shown above. If we have made an error in
the spelling, please note the corrections on this
letter.

Thank you.

C/DA
nj

Con Edison



BENNETT & PLEASANT

147 West 55 (at VII) — New York City 19

(Wellington - Laurelton)

JUDSON 2-6080 — If no answer: Circle 7-3900

ISADORA BENNETT
RICHARD PLEASANT

20 January 1965

Dear Mrs. Halpert:

Admirers of Susan Reed's paintings have said that I should call your attention to her present "Calico Paintings." I am enclosing a piece from the Daily News of two weeks ago. The choices are theirs and the popular tone of the story is theirs. (And one bad choice for reproduction, I should say, is the house.)

However, let me say quickly that this is not a "hobby." Susan painted very early. She was in the Children's classes of Augustus Peck and when their work was shown at the Whitney Gallery, the New York Times critic reported "Susan R's (all of the children were anonymous to that extent) Funeral Procession would be a good picture in any exhibition."

And it is not affected "primitivism." It really reflects a kind of honest "folk" sense --and (though those pictures are not represented here) her curious kind of humour.

The things have been shown —almost privately — in three ways : She and her husband had an antique shop downtown (largely because Susie had collected too many antiques) and a neighbor did a small show , which drew a very good notice(or note) from Art News. Then the cultural attache to Pakistan gathered together from a number of New York galleries, a group of pictures to go with them to be seen in their residence. That drew an interesting reaction from a British critic in those parts, which was that (this is almost a direct quote) 'these seem to be cuts at first —until you get the thrust beneath.' Then they were shown in Nyack , near where she lives, and eleven pictures were sold in five days — three of them to Sybil Burton,who is mentioned in this piece.

They have always sold. They put a few in the shop and an unknown (to them) lady bought two . They were told that she was a collector of Picasso , no less. (But they had paid no attention earlier.) Mark Shaw, the photographer who was almost the official photographer of the Kennedys was an enthusiast and a buyer. And other artists have been enthusiastic.

There are other types than those photographed here . Some imaginary portraits,which are devastating, and landscapes (which is where all this started), which are my favorites. Farm scenes,mostly.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 27, 1965

Art in America
635 Madison Avenue
New York, New York

Gentlemen:

Would you be good enough to send us another copy of
the February issue of ART IN AMERICA, with your bill
for same?

Many thanks for your attention.

Sincerely yours,

Tracy Miller

January 25, 1965

David W. Scott, Director
Smithsonian Institution
National Collection of Fine Arts
Washington 25, D. C.

Dear Mr. Scott:

In answer to your letter of January 19 asking whether the Smithsonian can count on including the mural "Allee" by Stuart Davis in your retrospective exhibition of his work I feel sure that this can be arranged. I have talked with Carl Kasten, Drake's Vice President in charge of such matters, since the painting belongs to The University and not to our Art Department. He is perfectly willing for it to be lent to you.

There are no great problems about its packing or display. "Allee" is painted on canvas which is stretched on strong hardwood stretchers, well cradled. Although it is about 8 feet high and thirty two feet wide it was composed in three separate sections which simply abut each other. It was planned to stand along a wall of the same width in one of our student cafeterias and has been there since it returned from a tour of Davis' work that went to four museums during 1957.

Mr. Kasten and I will fill out the forms which you enclosed and return them to you soon. The mural should probably be crated and sent by freight about the first of May.

We appreciate the honor of your invitation.

Sincerely,

Leonard Good, Head
of Art Department

cc: Vice President Kasten
David Kruidenier
Edith Greger Halpert

The Phoenix Art Museum 1625 North Central Avenue Phoenix, Arizona 85004

PHONE 238-5345

F. M. HINKHOUSE
DIRECTOR

*Att to
Consignment
of file*

January 20, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I certainly regret that your original request for confirmation that the Broderson painting REIMEI KURAMA YAMA was sent to the Ankrum Gallery in Los Angeles went astray, however, the painting was sent with the others.

Thank you so much for your help to the Phoenix Art Museum.

Sincerely,

Norma R. King.
Norma R. King (Mrs.)
Registrar

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NIHOMBASHI GALLERY

1, 3-CHOME NIHOMBASHI-TORII CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL. (271) 5985 8626
NEW YORK BRANCH 812 MADISON AVENUE
NEW YORK 21 N.Y. U.S.A. TEL. UN 1-9055

26 January 1965

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Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Miss Halpert:

I enjoyed very much my visit with you last week in New York. During our conversation about an exhibition of Kuniyoshi's drawings and lithographs at this gallery you mentioned the possibility of having a few oils also. We would like this very much but it would be those that would be available for sale.

The date of exhibition here in Tokyo would be May first with payment remitted in full with all works not sold by 30 July.

Shipment both ways will be paid by this gallery. Please send these by air freight through the Nippon Express Co. Mr. Konishi at this company should be contacted for packing etc., at EX-28771.
Nippon Express 41-37 24th Street, Long Island City.
Please mention Mr. Paul Watabe the former manager of New York Nihonbashi Gallery as reference.

We would like to know now that we can expect to receive twenty drawings and twenty original and signed lithographs also whatever oils you have for our sale that are signed.

Could you write me at this address as soon as possible that this is agreeable and what the prices on the above should be.

Very truly yours,

Frank E. Sherman

Frank E. Sherman

P.S./

I admired your collection of Ben Shahn. Could you advise if it would be possible to receive twenty of his serigraphy and hand painted prints and at what prices.

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 27, 1965

Mr. Boris Mirski
166 Newbury Street
Boston, Mass.

Dear Boris:

Next week we will be sending, via Boston Truck, a small
Charles Sheeler painting addressed to Mr. James Heald in
your care.

We are doing this as a courtesy to Mr. Heald and hope
that it will not inconvenience you. He will call for the
picture at your gallery subsequently.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller

Cincl. McGraw-Hill (1-26-65)

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
agent is living, it can be assumed that the information
may be published 50 years after the date of sale.



MR. MAX WEBER The Night Class — 1939
Courtesy Paul Rosenberg Gallery

What does it mean that the world is becoming increasingly interconnected?



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Exhibitors will be awarded as in previous exhibitions prizes and purchasing awards. The prizes and awards will be given by an international jury, composed of foreign and Yugoslav art critics.

We hope to receive, as soon as possible, a favourable reply to our invitation, as well as your works.

With kindest regards, Yours truly,

The Secretary General:

Jan Krzienik

Zoran Kržičnik

and the station will undergo further reductions when the proposed new
balance of responsibilities and functions of the two organisations are
fully resolved. The cost of maintaining the existing system of
centralised systems will be reduced by 75%.

THE PRACTICAL AND THEORETICAL USE OF THE COMPUTER IN THE FIELD OF POLYMER PHYSICS

— відповідь на це, що він відмінно відповів на питання про те, чи він зможе зробити все, що він зробив до цих пір.

Mr.
Edward A. STASICK,
art.painter,
3626 Woodlawn Terr. Pl.
Honolulu - HAWAII

Please advise if you have received any other information



WINDWARD
ARTISTS
GUILD

BOX 851 • KAILUA • HAWAII

V POL *

January 21, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your very prompt reply to my letter. We are so very sorry that Mr. Shahn will be unable to be our juror for this years Ala Moana Easter Art Festival. We were also disappointed that no one on your roster is available this year.

We had hoped to have a juror from New York and also an artist, juror the show for a change instead of a critic which we have had the past two years. I am putting your letter in our permanent Easter Art Festival file, and we hope that next year we will be able to have one of your artists come to Hawaii and be our sole juror.

I do know how interested you are in Hawaii, and if we may, we will keep you posted on our yearly Art Festivals. On your next trip to Hawaii we will be looking forward to meeting you, and if we can be of any assistance we will be happy to do so.

Since time is short now, we shall probably try to have a juror come over from Mexico for this years show. If this is not possible, we will try an artist from California.

Again thank you both for your deep interest in our project and for all of the help you have given me in my job as Chairman. I remain,

Sincerely yours,

* Virginia Sieburg
(Mrs. William)
Chairman, Ala Moana Easter Art
Festival
1605 Iwi Way
Honolulu 16, Hawaii

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • Endicott 2-5514

Conservation of Paintings

January 29, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.,
New York, N. Y. 10022

RESTORATION ESTIMATE

STUART DAVIS - "Still Life with Map, New Mexico", oil on canvas,
31" x 39", dated 1923

Present condition: - Surface appears to be quite dirty with layers of grime and discolored varnish. A heavy gummy looking film was noted, particularly in the blue areas, which may be dried Linseed oil rather than varnish and which could be difficult to remove. Canvas was apparently prepared by the artist with a very heavy layer of glue size (some of which has penetrated to the back) and this has tended to accelerate surface cracking.

Suggested restoration: - Painting should be lined, using wax-resin adhesive and heavy unprimed linen and placed on a Lebron stretcher with crossbars. After lining, surface will be cleaned and sprayed with synthetic resin varnish. A thin black scumbled layer apparently was applied by the artist over the green area to produce a green-black effect which could be mistaken for surface dirt. If this proves to be an oil layer over the green paint, it will of course be left.

Cost of restoration: -

Line, clean, etc.	\$500.00
Clean only	\$325.00
(if it turns out that the painting is easier to clean than I anticipate, this price can be reduced.)	

MMW:ip

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

THOMAS S. BUECHNER
DIRECTOR

January 22, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Enclosed is the 1927 catalogue. I hope its the one you refer to. We do need it back unfortunately.

I'm looking forward to the show.

Best regards,



Thomas S. Buechner

TSB:gg



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established after a reasonable search whether an artist or
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Kent State
University

P.T. Tel to
Mr. W. B. S.
P.C. 12/3/65

Dear Gentlemen,

I am a student at Kent State University for Ohio. I am writing a research paper on Ben Shahn. Can you tell me how to obtain prints of some of his paintings and information about his current activities? Any help you can give me will be greatly appreciated. Thank you.

MISS JULIE THOMAS
ENGLEMAN HALL
KENT STATE UNIVERSITY
KENT, OHIO

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Yale University Press

92A YALE STATION, NEW HAVEN, CONNECTICUT

22 January 1965

Mr. Charles Sheeler
Down Lane
Irvington, New York

Dear Mr. Sheeler:

I wrote you on the 14th of December to inquire if a print of your painting, Wind, Sea and Sail (1948) is available and if so where such print may be purchased.

Will you kindly let me know if there is any possibility of procuring a print or if the whole idea should be abandoned?

I am indebted to you for any inconvenience this may cause you.

Sincerely yours,

John O.C. McGrillis

John O. C. McGrillis
Typographer

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DAVID WORKMAN
180 EAST END AVENUE
NEW YORK, N.Y.

January 25, 1965

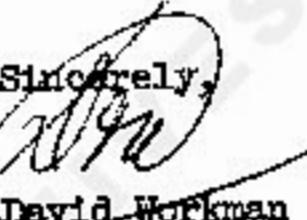
Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Please send duplicate of bills of sale for three paintings:

- 979 1) O'Keefe "From the Plains"
4963 2) Broderson "Torment"
1-385 3) Hartley

I need these for my records.

Sincerely,

David Workman

DW:hn

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January 29, 1965

Mr. John O. C. McCrillis
Yale University Press
92A Yale Station
New Haven, Connecticut

Dear Mr. McCrillis:

Your letter of January 22nd to Charles Sheeler has been forwarded to this Gallery for reply.

Much as we would like to be of assistance to you, I regret to say that no print of Sheeler's WIND, SEA AND SAIL was ever made.

Thank you for your interest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



THE ARTS CLUB OF CHICAGO

January 28, 1965

Mrs. Edith Gregos Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of January 26th, regarding the John Storrs exhibition. I have talked with Mrs. Booz and The Arts Clubs "STUDY IN FORM" will be shipped with the rest of the shipment. This piece was purchased in 1923 so I presume it was executed in 1922. I am sending you a photograph as soon as I have a glossy print made.

We have, I find, an attractive book given to Alice Roullier in our files with a poem by Bohn Storrs and a drawing by him on the same page. Would this interest you?

Sincerely yours,

Rue W. Shaw

Mrs. Alfred P. Shaw
President

RWS:eh

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Artist

January 21, 1965

Mrs. Isadore Bennett Reed
Bennett and Pleasant
147 West 55th Street
New York, New York 10019

Dear Mrs. Reed:

Thank you for your letter addressed to Mrs. Halpert which has been passed on to me for reply and for the clippings, which are herewith returned.

The Downtown Gallery has for many years concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's - or earlier. We do not now anticipate making any additions to the roster in the foreseeable future.

With the many galleries now operating in New York, you will probably have little or no difficulty in making the appropriate affiliation for your daughter's work.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Schroon Lake NY
Jan. 28 '65

Dear Mrs. Halpert -

Let me take this
opportunity to tell you of
my appreciation for the private
showing of Kuniyoshi's
graphics on Dec. 9 '64.

Since then, time has
passed and I haven't heard
from you. You mentioned
that after Mrs. Kuniyoshi had
chosen the pictures she wished,
you were going to let me know
the prices for the selection of
four I listed for you.

They were:

- 8.00 1. Free Lodging
- 10.00 ✓ 2. Interior With Dress Form
- 8.00 3. Girl Dressing (Nude at door)
- 8.00 4. Four Tules. Café on Blvd. Clechy

I hope you will answer as
quickly as possible. Sorry if
there was a misunderstanding.

Yours truly,
Adelaide Albers

prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 29, 1965

Mrs. David B. Goldenson
215 D Hillcrest Manor
Utica, New York 13901

Dear Mrs. Goldenson:

Thank you for your letter.

I'm sorry, but we do not handle reproductions of work
by any artist. As to Ben Shahn's paintings and seri-
graphs, the inventory is constantly changing and we
have therefore never published a catalog of his work.

If you plan to be in New York in the near future, we
would be happy to have you stop in at the Gallery to
see the items available by this artist.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



LINDEN & DEUTSCH
597 FIFTH AVENUE
NEW YORK 17

PLAZA 6-2110

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January 25, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

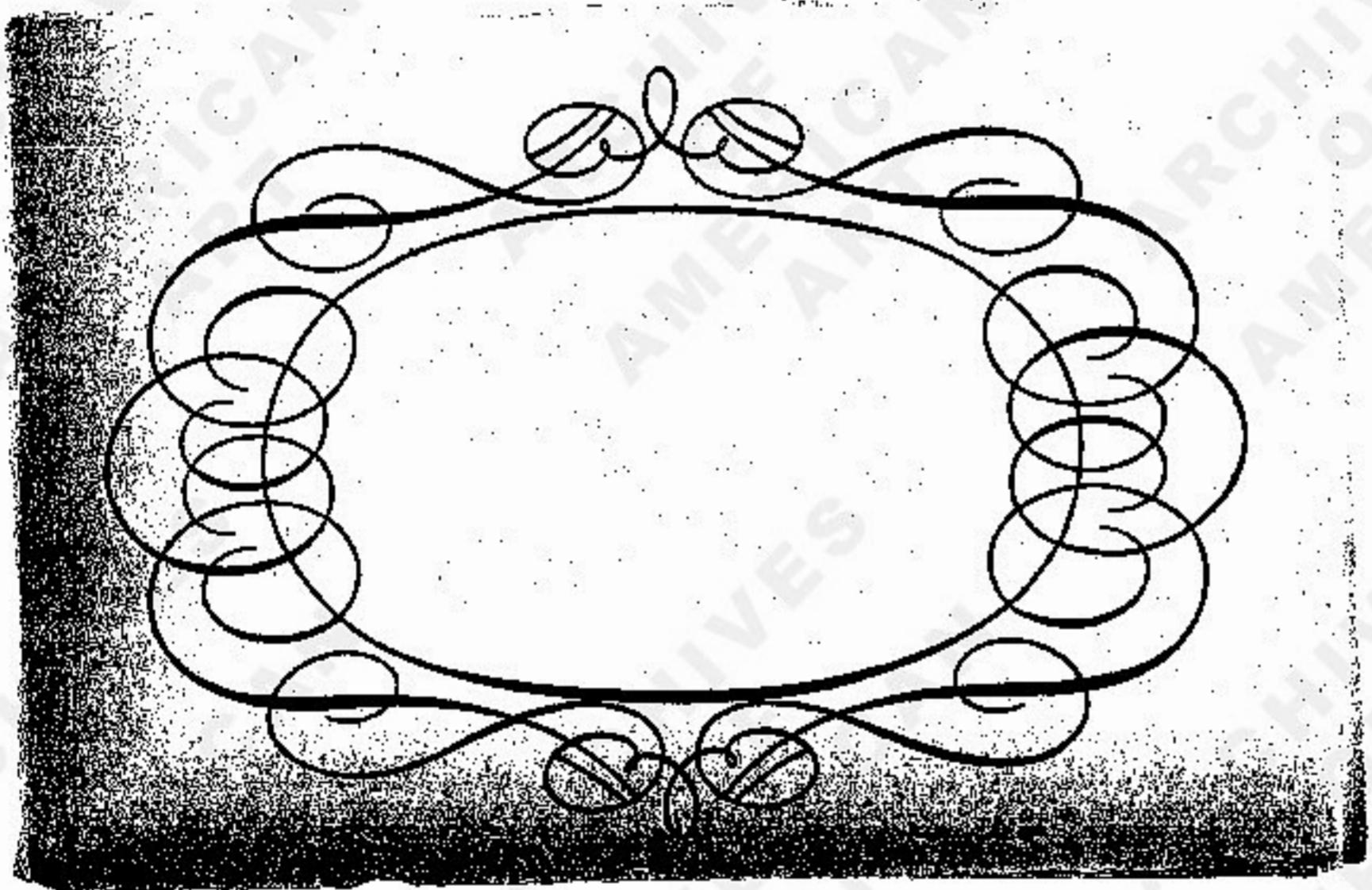
At Mrs. Linden's request I am herewith enclosing her check dated January 25, 1965 payable to the Downtown Gallery in the amount of \$1,000.00 on account.

Very truly yours,

Jo-Ann Spence, Secretary

Encl.

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purchaser is living, it can be assumed that the information
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Mr. Harry Lowe, Curator
National Collection of Fine Arts

Smithsonian Institution nov tsdt has rederd tlef I ,adfrd and the gale trvralia mafia
10th Street at Constitution Avenue N.W. Lising nov tsdt lflw I ,yref
,amenditcven wldt of cult mort

Dear Harry:

,abnger brck dflw

The Stuart Davis prints have been listed and tucked away with the thought
that you wanted those particular prints in the edition. However, I hope
you will send me a final list within the next week or so, including all
the media, etc. I have been unsuccessful in reaching Mrs. Gabe via tele-
phone but sent her a letter several days ago, hoping that I would receive
a reply from her. As I told you, she is a rather odd personality and one
never knows what she will do. However, I believe you are borrowing (I am
dictating this in my apartment and can't remember the title) a gouache
very similar in character, painted at the same time - this from Larry
Fleischman who, I know, will come through, honoring all your requests.
I thought you would be interested in seeing the attached clipping from
today's (Sunday) New York Times, but we can hope for the best and, as I
said on several occasions, I will be glad to follow through on any refu-
sal, as we do make it very clear with new clients that they must cooper-
ate in my exhibition which we consider sufficiently important.

mf\402

Now, if I can take advantage of your good nature, I am giving you the facts
about the young man (25 years old) who is the son of my dearest friends. As
I mentioned, he and his wife Jane are planning to spend some time in Lima,
Peru and they are both eager to make some contact in this strange city and
I hope that you can arrange this for them. The vital statistics are:

Mr. and Mrs. Robert Kramer

Graduate of Swarthmore - Magna Cum Laude, Phi Beta Kappa and
Wilson Fellowship.

He majored in History and took advantage of his Wilson Fellow-
ship by registering at Stanford University, but decided to con-
tinue with his writing after a year or so of attendance.

He has written two books, the first has been optioned by MacMil-
lan and Robert is doing a rewrite job on that. He has also com-
pleted his second book, which he is trying to place through an
agent.

While at Swarthmore, he produced (and wrote) two plays and also
wrote several book reviews for the Village Voice.

His wife Jane attended Colorado University, spent a year in France and at-
tended the University of Grenoble. Her latest activity was as a student in
the Art Department at the Museum of Fine Arts in Boston.

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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TP
In absentia
but have
sent documents
to you
which tell us

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 26, 1965

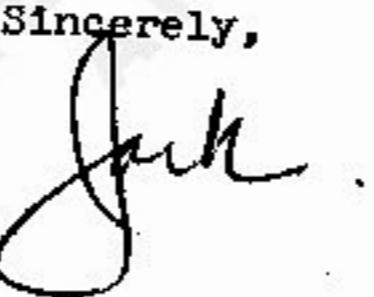
Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York City

Dear Edith:

Will you please obtain for me
four copies of "Love and Joy About Letters."

Trust all is well with you and with
kindest regards, I am

Sincerely,



JS:KB

January 30, 1965

Mr. Dell Quest
312 West 8th Street
Claremont, California

Dear Mr. Quest:

Do you remember me?

Dan Rich was in several days ago to help me date some of
the John Storrs sculpture in connection with an exhibition
we are planning for the month of March. I spent several
days with Mrs. Boos, his daughter and selected a large
group for this occasion. Very few of the objects are dated
and, although we have a guide by referring to a number of
catalogs which were in his daughter's possession, it is most
difficult for us to be specific about the date of execution.
Dan suggested that I communicate with you in the hope that
you can throw some light on the matter since, according to
him, you had close contact with Storrs and are familiar with
his work, particularly the sculpture produced in the 20's
and 30's. I shall be most grateful to you for any suggestions
which you may make.

I still recall the very pleasant relationship we had when
our exhibition of American Folk Art was shipped to your
gallery and I spent several days in Chicago for the opening,
etc. It was a nice surprise to learn that you, like me, are
still in the art field. I trust that I will have the pleasure
of seeing you and meanwhile would appreciate greatly any
suggestions that you may have.

My very best regards,

Sincerely yours,

EOM/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

January 30, 1965

Dr. Mary Frances Williams
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Dr. Williams:

The Ben Shahn painting in which you were interested and
which we spoke about on the phone just now is called IT'S
NO USE TO DO ANYMORE, 1961-2, tempera, size 39 x 25 $\frac{1}{2}$.

Sincerely yours,

Tracy Miller

regarding information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that this information
may be published 60 years after the date of sale.

January 29, 1965

Dr. Richard Shwab
17 West Blackwell Street
Dover, New Jersey

Dear Dr. Shwab:

When you were in the Gallery some time back you had
expressed interest in Ben Shahn's BACH, which was at
the time included in a large Shahn exhibition in Lon-
don.

This picture, along with the rest of the exhibition,
has now been returned to the Gallery. The Customs in-
spector should be here any day to clear the shipment
and the picture will be available for you to see.

We will look forward to showing it to you when you
are in New York and can stop in.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

near to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 27, 1965

Mr. Joshua Siegel
343 East 30th Street
New York, New York

Dear Mr. Siegel:

The enclosed invoice is self-explanatory; however, I do
wish to apologize for the error. I seem to have inadvert-
ently reverted back many years and charged you only 2%
Sales Tax.

I'm sure you will understand, but please accept my regrets.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 26, 1965

Dr. Helen W. Boigon
45 East 82nd Street
New York, New York

Dear Helen:

Boy, are we becoming formal - writing letters to each other.

I am packing for another trip - this time to Rochester, New York and hope to stay home for several weeks before I go off on a lecture trip. After the vacation and the good news about the new gallery, I have acquired considerable energy, but will try to conserve it for the rebuilding project.

Many thanks for helping me with the Christmas gifts. A check is now enclosed. I was terribly upset about the sculpture and am sorry that you threw away the wrappings as I carried a special policy on the shipment, but with the evidence gone, I can do nothing about it. The whole thing puzzled me as I paid for special packing and the fee for air express as I knew the sculpture was rather fragile. Can you tell me how it was shipped? Air or post? Naturally, I want to communicate with the gallery where I purchased this and ordered a group of photographs to be sent to me as I wanted an example by this very interesting artist for myself. I sure will raise hell about the entire thing in view of the carelessness and negligence. It is mighty foolish on the part of the gallery director since I really had some very good ideas about having someone handle the work of two of his sculptors, both of whom I consider most interesting - yours and another artist working in that area.

This sure has been a bad year for all of us, with all the virus ailments in your family and mine. I'm glad that you are all on the mend and hope to see you shortly after I return from my latest trip.

Love to all,

ECH/tm

Telephone: PLAZA 7-6161

Cable: ABRAMBOOK

H A R R Y N. A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books
6 WEST 57TH STREET, NEW YORK 19, N. Y.

January 26, 1965

Mrs. Edith Gregor Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We would greatly appreciate your permission to reproduce in black-and-white the following painting in your collection:

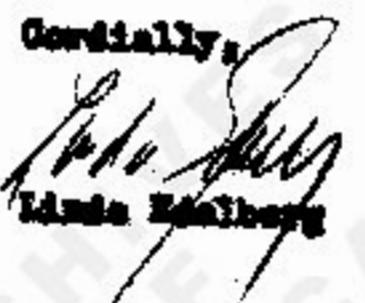
THE OFFERING by Jack Levine

It is to be included in our forthcoming book on the artist's work.

I am enclosing a duplicate of this letter which I ask you to please sign and return, indicating exactly how you want your picture credited.

With sincerest thanks for your cooperation.

Cordially,


Harry N. Abrams

Permission granted:

Credit:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

AAT

February 2, 1965

Mr. Bruce Mechanic, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mr. Mechanic:

When I returned from a vacation trip I found your letter
of January 25th.

As you probably know, many of Schimmel carvings in the
Williamsburg collection were purchased from this Gallery
as far back as the latter 1920's. Almost simultaneously,
a very handsome Bonnie by Schimmel was acquired by Mr.
and Mrs. Kress Ford and I am quite sure that she still
has it in her possession. I have several in my own
collection and next week when my archivist arrives for
her bi-monthly visits to make the necessary entries of
sales and exhibitions, she will make a list of other sales
we made during the earlier years when we were fortunate
enough to find authentic works by Schimmel. The largest
collection was purchased by us from Mrs. Miller who owned
the carver for long periods at a time.

No doubt you know about the large group at the Shelburne
Museum in Vermont. Mrs. Webb acquired quite a large number
also in the 20's and 30's, many of which came from my
American Folk Art Gallery.

If you wish a detailed list I will try to get it for you
from our records as soon as Mrs. Ross (the archivist) can
assemble the material. Incidentally, Kress Collection at
the Boston Museum has several samples as well.

Sincerely yours,

nm/vb

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27510

January 23, 1965

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your very helpful letter, the contents of which I
have passed on to my friend.

You will be hearing from us presently about the Dove.

Cordial best wishes,

Joseph Sloane

Joseph C. Sloane, Director
Ackland Art Center

JCS/bw

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61822

January 20, 1965

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

We will soon be making collections from lenders to the Biennial Exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE at the Krannert Art Museum, March 7 - April 11, 1965.

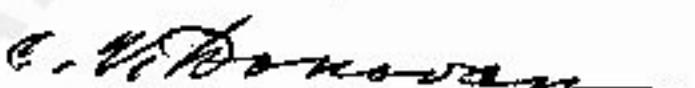
We are employing Cinker's Hayes to arrange for the collection of the following loans from your Gallery:

Rattner, Abraham	"Sodome and Gomorrah"
Zorach, William	"Contemplation"
Stasack, Edward	"Goldilocks Goodbye"
Tseng, Yu-Ho	"Fathom"
Morris, George L.K.	"Pivot"

These works will be insured as of the collection date, for the amounts you have specified on the Registration Forms which you previously have submitted to us. Unless we hear from you immediately, to the contrary, we shall assume that our shipping instructions are correct.

May we have your help in the prompt return of the enclosed data card. Thank you for your cooperation in this matter.

Sincerely yours,



C. V. Donovan

CVD:BS

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

V. P. O.
MRS. RALPH K. UHR
3780 PACES FERRY ROAD N.W.
ATLANTA, GEORGIA 30327

Came up
Vigilante
January 30, 1965

Dear Mrs. Holpert,

The Stuart Davis silk
screen print which you gave
to the Ralph K. Uhr Print
Collection is a concrete
reminder of our visit last
week. It was a pleasure
to be with you at lunch, and
I look forward to another

...cal event and you entitled me I , addressed where I noted atv

January 23, 1965

Mr. Heyward Cutting
57 Lakeview Avenue
Cambridge, Massachusetts

Dear Heyward:

I am very pleased that you decided to retain for your collection the Hartley PRELUDES ET FUGUES and that Jerry approved of your selection.

If by any chance you read the prices fetched at the Haupt sale last week, you will realize that the Hartley is practically a gift. If not, I will send you a detailed price list including a figure of \$68,000. for a painting by de Staél entitled FLEURS, 1951-2, measuring 58 x 38 $\frac{1}{2}$ ". He died several years ago at the age of 40 or thereabouts and the figure on the painting mentioned was only one of the many which brought extraordinary prices and which certainly did not compare with Hartley, who painted far in advance of a good many of the artists in the sale. This should cheer you up considerably. As far as I am concerned, this type of a market must crash sooner or later and meanwhile, unfortunately, is effective in frightening away not only the young generation of collectors, but the older pros who have been buying art - not for investment, but because of their rapport with individual works.

I hope that you plan to be in New York again in the near future as it is always a pleasure to see you all. My very best regards.

Sincerely yours,

E.S./tm

P.S. Here are some other prices: de Kooning, \$40,000.; Pollock, (small) \$14,500.; Rauschenberg, \$13,500.; Soulages, \$5500.; to say nothing of the older artists of Hartley's generation who went to very high figures.

P.P.S. I note that when you took the painting with you, we stamped the consignment "Subject to 4% New York City Sales Tax". If you are coming to New York soon, it might be wise to save the \$140. by bringing in the painting and having us ship it

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via Boston Track. Meanwhile, I am holding up the invoice.

January 23, 1968

Mr. George C. Miller
General Manager
Gulf Coast Management Co.

Dear Mr. Miller

As you know, we have sold our first painting to you, and I would like to thank you for your interest in our work.

This will be the second painting that has been sold since we started our gallery in New York City. It is also the first painting to be sold at a price of \$10,000.00. We are very pleased with the sale, and it is a great honor for us to sell our first painting to you. We are very grateful to you for your support and encouragement. We hope to continue to sell more paintings in the future, and we thank you for your continued interest in our work.

We are very happy to have sold our first painting to you, and we hope to sell many more in the future. Thank you again for your support and encouragement.

Yours sincerely,

RH/RM

Enclosed is a copy of our latest catalog, "The Art of Robert Miller," which includes information about our gallery, our artists, and our current exhibition. Please let us know if you have any questions or comments.

Thank you again for your support and encouragement. We hope to continue to sell more paintings in the future, and we thank you for your continued interest in our work.

For further information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH GREGOR HALFERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 30, 1965

Miss Ursula Sommer
The Gallery of Modern Art
Columbus Circle
New York, New York 10019

Dear Miss Sommer:

Thank you very much for your prompt reply to my request for information on the Stuart Davis painting in the Caroline and Erwin Swann Collection.

Is it possible that this painting - SEASCAPE, c.1918, Oil - was photographed? If so, I would very much appreciate having a print of this for our Davis records, together, of course, with your bill.

Again, many thanks for your attention.

Sincerely yours,

Miller

Tracy Miller

Sorry, no photographs. Suggest you try Swann's
secretary: Joan Davis, CI-6-1457.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. STANLEY J. WOLF
ONE SHORE DRIVE
GREAT NECK, NEW YORK 11024

January 25, 1965

Dear Mrs. Halpert,

I am enclosing a copy of our current Fine Arts Schedule. The amount of evaluation for each, with some few exceptions, are the ones estimated by you some years ago.

Sidney Janis re-evaluated the Pollock about two years ago and Marion Willard did the same for City at Night this year because it's going to the Fair for the season. When I turn up the photograph of the Pollock I'll send it to you, although the black and white hardly does it justice.

I am looking forward to seeing you shortly, probably with my cousins, the Artises.

Best regards from Stanley.

Sincerely,

Maria Wolf

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Cow Edison

4 IRVING PLACE, NEW YORK, N. Y. 10003

TEMPORARY RECEIPT

A PERMANENT RECEIPT WILL BE SENT
TO YOU BY MAIL

YOUR ACCOUNT NUMBER

46-0602-0040-001

PLEASE DO NOT DETACH

NOT VALID WITHOUT
TELLER'S PAID STAMP

AMT.

D.R.

January 27, 1965

Amount
\$ 20.00

January 26, 1965

Mrs. Wolf Linnenkamp
Marthausser Str., 107
Munich 9, Germany

Dear Mrs. Linnenkamp:

I was so pleased to hear from you and more so to learn that
you are happy with the Weber painting. It occurred to me
that you might like to have the provenance which I am now
supplying.

The drawings by Kuniyoshi now on exhibition range from
\$1200. to \$500. depending on the size. While a number of
those in the current show are sold, there are others which
we could not include because there was no matching litho-
graph available as the artist made no corresponding print.
Under separate cover I am sending you a few photographs
together with the all the pertinent data. Unfortunately,
Kuniyoshi left practically no unsold paintings and very
few drawings other than those his wife has recently re-
leased, which include those in the exhibition and others
which we have tucked away.

I hope you and Mr. Linnenkamp are planning to be in New
York in the near future and that I will have the pleasure
of seeing you again.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
sculptor is living, it can be assumed that the information
may be published 60 years after the date of sale.

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
AXLER ART AND MUSIC CENTER

January 28, 1965

Mrs. Edith B. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you very much for your prompt response
to our request for an appraisal of the figurehead
from Bill Cummings. We appreciate very much your
willingness to do this for us.

The figurehead is here and installed in the
foyer of our auditorium and it looks very fine
indeed.

With my best regards,

Sincerely,

James M. Carpenter
James M. Carpenter

JMC/g

MILTON COLLEGE, MILTON, WISCONSIN

DEPARTMENT OF ART

January 22, 1965

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I am interested in knowing if you might be able to send five or six Georgia O'Keeffe paintings for an O'Keeffe show which I plan for the Daland Fine Arts Center in our new Kohler Gallery (April 19 - May 10, 1965). This gallery will be a beautiful background for this show in which I plan to include several works from Midwest collections. These I have already arranged to borrow.

My intent is to purchase at least one of these works from your gallery for our permanent collection as we have a benefactor who is interested in such a result from the exhibition.

I am also director of the Devlin Gallery in Janesville, Wisconsin, and I have a prospective buyer through this connection also.

Joe Ishikawa has informed me that you will be in Beloit on February 16 and I hope to see you at that time.

With these ideas in mind and in full realization of the value and necessary protection of O'Keeffe paintings, I look forward to hearing from you.

Sincerely,

Mary Williams
Mary S. Williams
Chairman

MSW/meh

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27689 UDREEN
FARMINGTON, MICHIGAN
JANUARY 24, 1965

DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NY

SQRS:

I WOULD LIKE TO HAVE A COPY OF "CATALOGUE OF THE TSENG YU-HO EXHIBITION, 1960" IF YOU HAVE ANY AVAILABLE COPIES. IF YOU HAVE ANY OTHER CATALOGUES WHICH INCLUDE HER WORK, I WOULD ALSO LIKE TO HAVE A COPY OF EACH.

PLEASE LET ME KNOW THE COST OF THE CATALOGUE AND POSTAGE.

THANK YOU VERY MUCH,

Mrs. Gerald M. Aspin
MRS. GERALD M. ASPIN

Burt 1/29/65

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January 26, 1965

Mrs. Alfred P. Shaw, President
The Arts Club of Chicago
109 East Ontario Street
Chicago, Illinois

Dear Mrs. Shaw:

I so enjoyed seeing you during my brief visit in Chicago and am most grateful to you for permitting us to borrow the John Storrs sculpture in your collection. I am sure that the small repair can be taken care of at the Sculpture House. If by any chance you find that you own a drawing or a painting as well as the sculpture, I would love to have those as well.

Since Mrs. Booz is sending a large shipment to us, perhaps it would be wise to include your loan or loans in the same shipment. This will expedite delivery to us as we are desperately pressed for time. No doubt you know that the press requires from six to four weeks advance for magazines and we are eager to have the material as promptly as possible. If you would prefer to have the shipment made to us directly, please use your judgment in the matter. Mrs. Booz is arranging for all the insurance. That too is optional with you.

I hope you can join us at the gala opening. As soon as we determine the date our announcements will be sent out, together with the catalog. Incidentally, if you have a specific title for the sculpture would you please advise us accordingly. A self-addressed envelope is enclosed for your convenience in replying.

My best regards,

Sincerely yours,

BCH/tm

January 20, 1965

Mr. Thomas J. McCormick, Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

In between trips to California and Chicago, I mailed a
photograph of the Sheeler painting which you had purchased.

In response to your query, both the bill for the Sheeler
and the two credits have been entered in our bookkeeping
records, leaving a balance due you amounting to \$1300.
Also, if you plan to be in New York in the near future,
I have three very handsome Shahn set aside for your con-
sideration and can possibly find some smaller examples to
fit into your remaining credit. Do let me know.

Best regards,

Sincerely yours,

Bob/tm

prior to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
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January 23, 1965

Mr. John Rothermich, English Editor
Webster Division
McGraw-Hill Book Company
1154 Rock Avenue
St. Louis, Missouri 63126

Dear Mr. Rothermich:

I'm sorry that we have no record of a painting by Max
Weber entitled THE NIGHT CLASS, although our records
of work by this artist are most comprehensive.

Perhaps if you could send us a photograph or stat of
the picture we will find it under another title.

Sincerely yours,

Tracy Miller

Now, just to be forthright and honest, I should tell you why and how I enter this picture. I have been a "toiler in the vineyards" and a publicist in the arts for a very long time. The most recent thing was the publicizing of the acquisition of the Columbus picture of Dali for the Hartford Gallery of Modern Art. We did not commit ourselves to permanent connection with the Gallery and I have not been the publicist since. But I have been involved with the arts—and artists—most of my life. And our house was full of them for years. (Actually, the painters used to say, "don't let Susie get side-tracked with music" and the composers and musicians used to say, "don't let Susie waste her time with painting and sculpture")

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I'm simply her mother. Not anybody trying to agent her. But that's precisely why I have been put on this spot. And by the enthusiasts!

She's a hard worker and full of ideas. The supply is not very large at the moment (an order from Pakistan just took off the one on exhibit there and included a commission for two more). But she can build up a collection very quickly. She should be guided, not only on what to show, but on price.

Though you may not know of my connection with the arts, I certainly do know of yours. And that is the reason I am getting this memo off to you. I hope you will be interested because I believe Susan would profit by your guidance. (Obviously, a mother cannot do too much of that.)

All my very best—and I hope this is not an intrusion.

Cordially,

Isadora Bennett (need)

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22
New York

P.S. Perhaps I should add that, because of the Children's Arts Classes, Susan had a scholarship for a considerable time to the Brooklyn Museum adult classes.

GWF

GOLDEN WEST FINANCIAL CORPORATION

1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 451-3847

January 20, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 31st Street
New York 22, N. Y.

Dear Edith:

Conditions hereabouts have finally settled down and I have at last found time to write you a long overdue letter.

On the matter of the murals, the square footage on which you based your computations seemed higher than we remember. We have, therefore, asked Mario Gaidano's office to compute the exact measurements for us. I should have the results of this study within a few days, and I will be in touch with you at that time.

We contacted the San Francisco Examiner about the date the advertisement and article about David's Sholom appeared. These items were published on September 29, 1964. However, the Examiner informs us that there are no copies available, although they may be viewed in their "morgue." If you wish to pursue the matter further, I will investigate the possibility of having a photocopy company go over to the "morgue" and copy the articles which you desire. I doubt if this whole procedure would cost more than \$10.00, if that much.

It was wonderful seeing you again, on your all too brief visit to San Francisco. We waited for 2 years for you to come out here, and then all you could spare was 2 days. Perhaps the spring thaw will bring with it either Sandlers, or Oshers, or both to New York City.

Our very best to you.

Fondly,

Marion

(Mrs.) Marion O. Sandler
Vice President

MOS:eck

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January 26, 1965

Mr. William N. Eisendrath Jr.,
Curator of the Collections
Department of Art and Archaeology
Steinberg Hall, Washington University
St. Louis, Missouri 63130

Dear Bill:

I was under the impression that you had departed from St. Louis,
but evidently I am mistaken about the time.

As you requested, I am supplying some data in connection with
the Dove painting entitled SAND AND SEA, painted in 1944.

It was first shown at An American Place in 1945 - from May to
June and was exhibited at The Downtown Gallery in 1951. Accord-
ing to our records, Washington University purchased this paint-
ing in February of 1952 and we also find that it was exhibited
subsequently in a one-man exhibition at the White Museum, Cor-
nell University, October 1954 and subsequently at the Milwaukee
Art Center in a show entitled "10 Americans" - September to Nov-
ember 1961.

I trust that this is the information you desired.

I hope you will be coming to New York in the near future and
will come in to say hello. Meanwhile, my very best regards.

Sincerely yours,

KOB/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

14 Shadetree Rd.
Roslyn Hts, N.Y.
January 31, 1969

Dear Mrs. Halpert,
I am writing a term
paper on Ben Shahn and am
in desperate need of infor-
mation. Mr. Frank Setlein
told me that I should
write to you for assistance.
The paper is due in two
weeks, so any help,-
pamphlets etc. would
be greatly appreciated.

Thank you so much.

Sincerely,
Alane Spielberg

sent bio
2/1/69

Prior to publishing information regarding sales transactions, requesters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1965

Grosman Publishers
1254 East 19th Street
New York, New York

Gentlemen:

We would like to order four copies of Ben Shahn's LOVE AND JOY ABOUT LETTERS, less our usual Book Sales Department discount.

Would you be good enough to send these directly to Mr. Jacob Schulman, 38 North Main Street, Gloversville, New York, but please bill The Downtown Gallery.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



McGRAW-HILL BOOK COMPANY

1154 RECO AVENUE, ST. LOUIS, MISSOURI 63126

A DIVISION OF McGRAW-HILL, INC.

WEBSTER DIVISION

January 20, 1965

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Downtown Gallery
32 East 51st Street
New York City, N. Y. 10022

Gentlemen:

We have under preparation a literature anthology designed
to be used as an eleventh grade textbook. Our intention is to
illustrate the volume with reproductions of paintings and photo-
graphs of sculpture.

We would like to use the following work in your collection:

Max Weber's The Night Class

Please let me know how I may obtain a color transparency (prefer-
ably 4 x 5 or larger) with permission to reproduce the painting
in our text.

Yours very truly,

John Rothermich
English Editor
Webster Division

JR:rbh

relating to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
subject is living, it can be assumed that the information
may be published 50 years after the date of sale.

copy

January 21, 1965

Mr. Robert J. Misch
251 West 71st Street
New York, New York 10023

Dear Mr. Misch:

Mrs. Halpert has asked me to tell you that the current
valuation for insurance on your Kuniyoshi painting GIRL
COMBING HAIR would be \$2500.

The restorer to whom I referred with regard to cleaning
the painting is Margaret Weatherston, whose studio is at
44 West 77th Street. Her telephone number is EM 2-5514.

We are holding the painting here at the Gallery for you
and will appreciate your calling for it at your early
convenience.

Sincerely yours,

Tracy Miller

**NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE**

E. R. HUNTER, Director

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 1-5194

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January 29, 1965

Mr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington 25, D.C.

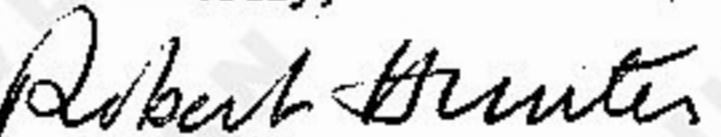
N.C.F.A.
FEB 1 1965

Dear Mr. Scott:

I have your letter of January 15th and much as we try to cut down our Loans Out, I cannot reasonably refuse such a splendid exhibition as you are planning. As a matter of fact, we are honored to be included in the forthcoming Stuart Davis Memorial Exhibition.

There is, however, one slight flaw in the business. We deplore traveling shows, especially for large paintings which flap about and are usually damaged. There is no way to keep a canvas as big as this one from slapping the cross piece on the stretcher, with the result that cracks will inevitably appear. Also, I do not think my Board would want it gone so long as suggested by your letter. Please let me know if this limited engagement is satisfactory to you or not.

Sincerely,



E.R. Hunter
Director.

ERH:p

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COPY

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 26, 1965

Miss Patricia H. Golterman
P.O. Box 153
New Dorp
Staten Island, N.Y. 10006

Dear Miss Golterman,

The oil painting which you describe in your letter
of January 20 is not the work of John Marin. The
signature on the painting must surely refer to
another artist of the same name. I suggest that
you refer to the standard source of information
concerning the body of indigenous American art, The
New York Historical Society's Dictionary of American
Painters, Sculptors and Engravers, edited by Gross
and Wallace. In the chance that the artist is
European, the corresponding source in that area is
the Thieme-Becker Lexikon. Either of these works
may be consulted in The New York Public Library.

Sincerely,

Donaldson F. Hoopes
Assistant Director

DFH:ms

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

28 January 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

Thank you for the cheque for the sale of the Dole collage, "Make Ready". I am enclosing an invoice on the two collages I left with you at the Gallery last month. You will notice the price is \$25.00 less on each of them as they were unframed.

I was so happy to see you, even for a few minutes. Your Kuniyoshi and Sheeler Exhibition was just marvellous. I told Bill Dole how pleased I was to see his work hanging in your Christmas Show and also Downstairs in your current Exhibition. We are both very happy with what you have done for him, and we are looking forward to a one-man show.

I am sending you a catalogue of Bill's retrospective at the University Gallery. You may have more if you need them.

My warmest regards to the two nice young men in your Gallery, and all my best to you,

Sincerely,

Esther

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DR. JOHN J. MAYERS
XXXXXX 87 Lawrence Pk. Cres.
NEW YORK N.Y. 10462 Bronxville, N.Y.
XXXXXX 10708
UNidenill 3-3777
Orthodontics Exclusively

January 2965

Mrs. Edith Halpert,
Downtown Gallery,
New York, N.Y.

Dear Mrs. Halpert,

Enclosed you will find my check
for \$850.00 the balance due you for
the Kuniyoshi drawing and litho which
I have purchased.

I feel sure that these pictures
will be sent to me the early part of
next week now that the exhibition is
ending.

My very best to you.

Yours sincerely,



JJM/tp

MARCI A. WOLF and STANLEY J. WOLF
FINE ARTS SCHEDULE

1 - David Aronson - Angels and Pictures - oil - 40x56	1400.	Y 000.-
2 - Thomas Hart Benton - Letter From Home - oil - 10x14	1200.	
3 - Isabel Bishop - Homeward - oil - 26x20	1500.	
4 - Hyman Bloom - Cauldron - oil - 70x34	4000.	
5 - Hyman Bloom - Chandelier - oil - 72x42	4500.	
6 - Charles Burchfield - Clatter of Crows in a Spring Wood - watercolor - 40x30	2300.	
7 - Edward Corbett - Night - pastel and charcoal - 33x23	500.	
8 - Robert D'Arista - Freight Cars - oil - 36x48	700.	
9 - Stuart Davis - Eggbeater #2 - gouache - 12x19	1000.	— 400 a.
10 - Arthur Dove - Long Island Sound - oil - 20x28	3000.	— 500 a.
11 - Willem DeKooning - Yellow Boudoir - oil - 14x12	2400.	
12 - XXXXXX Philip Evergood - Girl with Sunflowers - oil - 26x35	2000.	
13 - Lyonel Feininger - City at Night - oil - 23x35	30000.	
14 - Lyonel Feininger - Windclouds at Sundown - water- color - 12x18	1400.	
15 - Lyonel Feininger - Yellow Sea - watercolor - 9x14	800.	
16 - Joseph Glasco - Green Head - tempera - 27x22	500.	
17 - Leon Golub - Burnt Man - oil - 46x32	1500.	
18 - Morris Graves - Bird Maddened by the Long Winter - tempera - 29x59	2000.	
19 - Morris Graves - Chueh (Bird Beast Tripod) - tempera - XXXX 18x14	1000.	
20 - Morris Graves - Joyous Young Pine - tempera - 27x52	2400.	
21 - Morris Graves - Preening Sparrow - oil - 52x26	3000.	
22 - Balcombe Greene - Naked in the Light - oil - 36x48	1500.	
23 - Chaim Gross - Balancing - sculpture	2500.	
24 - Robert Gwathmey - Feed Bag - Cotton Bag - oil - 30x36	2500.	
25 - Marsden Hartley - Fishing Boats #2 - oil - 24x18	2000.	
26 - Edward Hopper - Solitude - oil - 32x50	10000.	— 4000.-
27 - Hazel Janicki - Night Chimes - 12x20 - tempera	250.	
28 - Herbert Katzman - Melon and Periwinkles - oil - 32x51	750.	
29 - Jonah Kinigstein - Religious Ritual - oil - 48x36	750.	
30 - William King - Shirley Reading - sculpture	650.	
31 - Karl Knaths - Red Clock - oil - 40x30	2500.	
32 - Walt Kuhn - Apples on Green Cloth - oil - 12x15	2500.	
33 - Walt Kuhn - Clown in Red and Green against Blue - oil - 10x9	4000.	
34 - Yasuo Kuniyoshi - Carnival - oil - 40x24	5000.	— 8000.
35 - Jack Levine - Euclid Avenue - oil - 30x36	4500.	— 6500.
36 - John Marin - Grey Rock, Blue Grey Sea and Boat - watercolor - 20x14	3500.	— 5600.
37 - John Marin - On XXXX Devil's Island - watercolor - 19x16	3500.	— 5000.
38 - Jackson Pollock - Ritual - oil - 90x42	80000.	
39 - Herman Rose - Tompkins Square Park - oil - 18x26	1200.	

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 28, 1965

Mr. Carl J. Weinhardt Jr., Director
The Gallery of Modern Art
Columbus Circle
New York, New York 10019

Dear Mr. Weinhardt:

In November of 1964 you showed selections from the Collection of Caroline and Erwin Swann and among the items listed was a work by Stuart Davis.

If it is not too much trouble, could you let us know the title of this painting as well as whatever pertinent information you may have.

I am enclosing a self-addressed envelope for your convenience. Many thanks for your cooperation.

Sincerely yours,

Miller

Tracy Miller,
Secretary to Mrs. Halpert

Catalogue listing reads:

8. Stuart Davis (American, 1894-1964)
SEASCAPE (c. 1918)
oil on canvas, 24-1/2 x 30"
signed upper right, "Stuart Davis"

*Msula Sommer
Secretary to
Carl Weinhardt.*

Jan 29, 1964

or to publishing information regarding sales or transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 23, 1965

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
Box 2006, Yale Station
New Haven, Connecticut 06520

Dear Andrew:

Thanks for the information sent to me by Mrs. Chamberlain in
relation to the John Storr sculpture and drawings.

While we have not set a specific date for the opening, the
show will be held here during the month of March and of course
we are eager to have the three examples in your collection, if
you will be good enough to lend them for this occasion. We will
pay the transportation expenses, of course, and will place the
objects on our insurance policy, unless you prefer to retain
these items on yours. In any event, we do want to have the val-
uations. Also, if you have the specific dates it will help us
considerably and we would appreciate photographs of these at
your earliest convenience, together with the material for the
credit line.

I hope that you and Jane will come to the opening party, an
announcement of which will be sent to you well in advance.
Meanwhile, please accept my thanks for your cooperation.

As ever,

EOM/tm

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345 East 81st Street
New York, New York
January 22, 1965

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Would you kindly add my name to your mailing list
to receive invitations to the show openings in your Gallery.

Yours truly,

Corliss Sandoval

Corliss Sandoval

rior to publishing information regarding sales transactions,
dealerships are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 26, 1965

Mr. Granston Jones
Time Magazine
Time and Life Building
Rockefeller Center
New York, New York 10020

Dear Mr. Jones:

I am enclosing an announcement of the one-man show of work
by Abraham Rattner scheduled to open February 2nd in Paris.

I would greatly appreciate your help in referring this ex-
hibition to your Paris representative, whose name I do not
know and I'm sure that Mrs. Grilichess of the Coard Galerie
has little contact with the American or International Press.
If you think that I should send out some special material,
I will be very grateful for any suggestions, as I think that
the exhibition will be a major event in Paris.

Many thanks for your cooperation, and best regards.

Sincerely yours,

BCH/tm

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January 30, 1965

Mr. Jacob Seltzman
30 North Main Street
Gloversville, New York

Dear Jack:

As I advised you when you purchased the Aronson sculpture entitled THE SINGER, the example on view in the exhibition was borrowed from a private collector to whom we are obliged to return it. Your cast will be completed very shortly, but meanwhile I will try to obtain a photograph which will be forwarded to you the moment it arrives.

I had a call this morning from Mrs. Rosenfeld of the America-Israel Cultural Foundation, who will communicate with you regarding the shipment of the Rattner painting which you so generously offered to present to the new museum in Jerusalem, Israel. Naturally, everyone is delighted with your gift and I am sure that Abe will be very happy with his representation in what, from all accounts, is reported as a magnificent museum and collection.

I hope to see you very soon. My very best regards,

Sincerely yours,

KOB/ter

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Meeting when Jim is in New
York.

Till then let me thank
you for your generous
gift.

Fondly

Sincerely

Alice F. Ulrey

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January 20, 1965

Mr. Joseph C. Sloane, Director
Ackland Art Center
University of North Carolina
Chapel Hill, North Carolina

Dear Mr. Sloane:

Upon receipt of your letter, I made some discreet inquiries regarding the John Daniels Gallery and no one seems to have heard of it. I was about to phone the best source for such information, but think it would be more tactful if you do so directly. I'm referring to Betty Chamberlain, who runs the Art Information Center at 23 West 56th Street. She has a complete record of all the galleries and has them carefully classified as to integrity, both in their relationship with the artists and the public; as well as the type of art each of the dealers promotes, all divided in issues, etc. She is completely reliable and will, I'm sure, supply the information to you so that you can advise your friend with authority. There is no charge for her service. It might be a good idea to send her several photographs of the artist's work so that she can make any alternate suggestions. If you have any problem in this connection, I will be very glad to communicate with Betty directly and advise you accordingly.

I am very pleased that one of the Dove paintings will remain in your growing collection.

Are you planning to be in the big city soon? It would be very nice to see you.

Sincerely yours,

BON/tm

MUSEUM
OF
AFRICAN
ART



FREDERICK DOUGLASS TOWNHOUSE
916 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002
LINCOLN 7-8690

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January 26, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

This letter has several purposes: a) to send you our new letterhead listing our Board of Trustees as it now stands and to include some recent manifestations of our progress; b) to urge you to try and arrange a convenient time to see the Museum which has so much potential in the realms of both art and inter-racial understanding and which is gathering support and momentum in both spheres; c) to seek your preliminary advice in the selection of paintings by young American Negro artists or, in some instances, paintings which show African inspiration by white artists. We have been offered a \$5,000 grant from the Museum Donor program of the American Federation of Arts, administered by Bob Luck, and must make our selection within the next several weeks.

Henry Hecht, Jr., our Assistant Director, who had worked at the Corcoran and who knows Donnelson Hoopes well, is going to be in charge of this project and I would appreciate if he could come and talk with you some time next week at your convenience when he is in New York.

Hope you are feeling well and looking forward to hearing from you soon.

Sincerely,

Warren M. Robbins

WMR:jms
Enclosures

William Bascom
Eliot Elisofon
Chaim Gross
Edith Gregor Halpert
William Lee Hansberry
Harry Holtzman
Langston Hughes
Jacob Lawrence
Rayford Logan
Jacques Lipchitz
James Porter
Nicholas Satterlee

Acting Director
Warren M. Robbins
Assistant Director
Henry H. Hecht, Jr.

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET **UTICA, NEW YORK 13502**

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

MUSEUM OF ART - EDMONTON, ALBERTA

JOHN W. DWYER, DIRECTOR

January 26, 1965

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your good letter. I'm glad you got away for a rest. We deeply appreciate your fighting to the bitter end for Utica. Hope to see you soon.

As ever,

Edward

EHD/awh

Edward H. Dwight, Director

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THE DRESNER COMPANY
INVESTMENT SECURITIES

50 BROAD STREET
NEW YORK, N. Y. 10004
HA 5-4940

January 25, 1965

Edith Halpert, President
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Miss Halpert:

Enclosed please find our check for the sale of 800 shares
of Avnet Electronics, Inc. The reason for the delay in
sending you the proceeds was due to the time consumed in
getting the stock certificates from the Transfer Agent.

Thank you for this business and I am looking forward to
being of service to you in the future.

Sincerely,

Arthur S. Dresner

Arthur S. Dresner

ASD/d

10,050.78

Jan. 25, 1965

Mrs. Edith Halpert
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The contents of your letter of the 16th really amazes me. Many, many months ago we discussed the paintings that came from your gallery and their prices. At that time, you said that I would hear from you at a later date--and this is the first word I've had.

I am not unaware of the fact that it was because of your affection for Harry that you volunteered to do the appraisal, and of the time and effort you expended in compiling it. It was because of your suggestion that I did not follow Harry's wishes and put the collection up for auction. This may have been a mistake, because when the "battle" was on with the tax department you were not available for corroboration of your appraisals. However, that is all in the past.

The paintings are still in the warehouse--and are for sale. Of course I am sure you will recall that I mentioned that there are a few that will always stay in the family.

A little late, but, Best Wishes for the New Year.

Sincerely yours,

Grace Lake

310 Devon Road
Tenafly, N.J.
07670



BROWN UNIVERSITY

Bicentennial 1764-1964

PROVIDENCE, RHODE ISLAND 02912

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January 21, 1965

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Again I write about the Kane Memorial Exhibition in honor of the Bicentennial of Brown University. It now appears that I shall not be able to get to New York until sometime in February. Since we would like to get the catalogue underway before I can come to New York, may I ask you to select a Stuart Davis for us which, in your opinion, is of outstanding merit and to lend us a photograph for catalogue reproduction? I shall very much appreciate this favor.

To facilitate matters, I enclose our loan form in duplicate (one for your files, one for return to me.)

Once more our thanks for your cooperation. I shall hope to meet you soon.

Sincerely,

William H. Jordy
Professor of Art

J/S
Encs.



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118 County Lane
Tericho, N.Y.
June 30, 1965

Dear Mrs. Halpert,

We are enthralled with the Zorach "The Family". It synthesizes in unsurpassing artistry what is most dear in life.

I trust all is well and wish you a happy and well deserved summer vacation.

Regards to Bob and Tracy.

Justine and Sam Melkman

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January 20, 1965

Miss Patricia Moore
PMooreInc
Box 648
Aspen, Colorado 81611

Dear Miss Moore:

All the exhibitions of Osborn's work we have held at the Gallery ~~were~~ "sales" as well as educational exhibitions.

In writing you gave no indication of the type of business you have. Is PMooreInc an art gallery, a shop or what? We consign almost exclusively to museums, but on rare occasions we make arrangements with a commercial art gallery for a period such as midsummer when our Gallery is closed. If you can give me further details, it would be helpful - or you might prefer to wait until you come to New York so that we can discuss the matter directly.

Sincerely yours,

EON/tm

Right to publishing information regarding sales transactions,
which are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

January 23, 1965

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York 13502

Dear Edward:

Please forgive me for not answering your letter earlier, but I have been away - first on a vacation trip (much-needed) and subsequently on three business trips and this is my first opportunity to get at my dictation folder.

Of course I am very eager to see the Stuart Davis exhibition at Munson-Williams-Proctor Institute and so is Harry Lowe. He and Lloyd Goodrich have spent days and days at the Gallery, making the selection of the paintings and drawings. The requests are just about ready for mailing to the owners of the various works and it is just a matter of a short time to ascertain how many are willing to lend and for how long a period. To date, the show is scheduled, as you probably know, for Washington, New York, Chicago and California. These were the first requests. However, every effort will be made to include one of my favorite museums and directors. We have also had several requests from abroad, where a Davis show would be not only a revelation but also a howling success, but lenders have become pretty difficult during the past several years. However, you may rest assured that I will fight to the bitter end for Utica.

As ever,

ECH/tm

Re write

January 21, 1965

Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Several weeks ago, I contacted Mrs. Marie Delardi of Time Magazine with reference to a picture of Charles Sheeler's Wind, Sea & Sail. I was so intrigued with the painting, as I make my home in Newport and do a good deal of sailing, that I wondered if a print had ever been made of this painting. I was told I ought to contact you, as you might have some information on the subject. If you do have such information, I would be most grateful to know if and how I could obtain a print of this exciting painting.

Thank you for your efforts.

Sincerely,

D. Scott Taylor

D. Scott Taylor
Dos Pueblos Hall Apt. B/C
785 Camino del Sur
Goleta, Calif., 93017



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

January 21, 1965

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Unfortunately I was not quick enough to catch the Knoedler shipment so have taken the liberty of asking Mr. Johnson at Budworths to call you and pick up your four Moore bronzes. I hope and trust this meets with your approval.

Many thanks again for your generosity in being willing to part with these for a while. I have placed the insurance on them as of today - \$8,500 each on the seated figure pieces and \$3,500 on the Family Corner and \$3,000 on the Reclining Figure.

Very sincerely,

Maryann McCurdy

Mrs. W. C. McCurdy
Secretary to the Director

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January 27, 1965

Mr. David Marshall
United Church Herald
297 Park Avenue South
New York, New York

Dear Mr. Marshall:

Please note that you have the permission of the artist
and this Gallery to reproduce Ben Shahn's HUNGER, 1946,
tempera.

However, it will be necessary for you also to contact
the owner of the painting, Auburn University, Auburn,
Alabama for their permission.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

January 26, 1965

Mr. Edward H. Bennett Jr.
c/o Mrs. Donald R. Boos
637 Blackthorn Road
Winnetka, Illinois

Dear Mr. Bennett:

In my excitement upon seeing the Storr's paintings and engravings in your home, I neglected to set down your address. I am so delighted that you and Mrs. Bennett have kindly agreed to lend both the pictures and the sculpture for our Storr's exhibition, which I hope will be held during the month of March. It all depends upon the shipments both from France and Chicago. Nothing can be done until all the material arrives here and we can make our tentative plans for the arrangement which will of course govern the number and size of sculpture we will choose for the catalog. Consequently we cannot start on the printing and certainly the invitations will be determined by the specific date we can set. There are many other details, including pedestals that have to be ordered as well as vitrines for the small objects. Most important, of course, is making sure that the press can view the actual objects before the first of February in order to make the March publications. However, I hope that you will include your loans in the shipment Mrs. Boos is arranging. The Art Institute and the Arts Club are both making loans as well and I suppose it would be best to have everything included - and I trust almost immediately.

Before I returned to New York I called the Institute and Mr. Speyer as well as Mrs. Shaw will add their loans. This will help materially and I was happy also that Andrew Ritchie, whom I called, promised to let us have the sculpture and the two drawings acquired by Katherine Dreier and included in her collection presented to the Yale University Museum. All in all, we are having a good start and I am praying that Mrs. Boos can expedite the shipment to us.

It was a great pleasure to meet you and Mrs. Bennett and I look forward to seeing you at our gala opening at the Gallery. Meanwhile, my best regards.

Sincerely yours,

EHH/tm